

THE SILVER SHEET IN MARCH AND ITS LATEST CAMERA REACTIONS

Three New Films Await Presentations Here Today

Columbia, Rialto and Crandall's Announce Novel Camera Subjects—"Four Horsemen" Remains at the Palace.

WITH four out of the five downtown photoplay theaters in operation and a full roster expected within another week, the cinema programs offered this afternoon combine both variety and appeal. Cecil B. DeMille's new production, "Fool's Paradise," is the Columbia offering, while the Rialto announces the picturization of Zane Grey's novel, "The Last Trail." Crandall's Theater offers "Cameron of the Royal Mounted," while "The Four Horsemen" will be held over for four more days at the Palace. The programs in detail follow:

COLUMBIA.

Cecil B. DeMille's "Fool's Paradise." Cecil B. DeMille, whose gorgeous and penetrating dramatic masterpieces of the screen include such pictures as "Male and Female," "Why Change Your Wife?", "Forbidden Fruit," "The Affairs of Anatol" and many others, has once again proved his incomparable mastery of photographic dramatic technique in "Fool's Paradise," his personally-directed visualization of the story of the same name by Booth Tarkenton Wilson. The picture, which was suggested by Leonard Merrick's noted tale, "The Laurels and the Lady," and which will be offered as the extraordinary feature at Loew's Columbia Theater for an extended engagement beginning this afternoon.

The cast is practically all-star in color and includes such noted artists as Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff, John Davidson and Julia Faye. Both Dorothy Dalton and Mildred Harris start with large followings, while Conrad Nagel is exceptionally well-known for his recent work in William DeMille productions. Other roles are assumed with skill and understanding by Clarence Burton, George Fields, Guy Oliver, Kamela Scarles and Jacqueline Logan.

In the interpretation of this story DeMille has revealed several scenes in which he outdoes in its high-taking drama, anything he has ever contributed before to the screen. Among these scenes is the rescue of man from a pit of crocodiles in Siam, the sensational dance of a frenzied crowd in an original temple, a series of the most logical water and palace scenes ever filmed and a gorgeous ice ballet and skating scene.

"Fool's Paradise," which begins its extended engagement at Loew's Columbia Theater this afternoon, will be supplemented by a restricted array of program features, owing to the length of the featured attraction. The musical embellishment will be unusual, under the direction of Mr. Leon Brulloff, of the Columbia Symphony Orchestra.

RIALTO.

Lionel Barrymore in "Boomerang Bill." Lionel Barrymore will be presented at Moore's Rialto today and all week in "Boomerang Bill," the latest Paramount production. In "Boomerang Bill" it is said he has a part so well suited to his talents that the story depicted might well have been written especially for him.

"Boomerang Bill" as many who have read Jack Boyle's story of the same title, will recall, is a tale of a man whose circumstances have made a crook, but whose own fine instincts, intelligence and sympathy keep him a "man." There is nothing of the craven about Bill and he has a spark of the old gallantry that makes him defend a woman in danger and the effect this spark has upon his life with its many ups and downs makes a story that is beautiful, at times thrilling, and never for a moment lacks in interest.

Mr. Barrymore is supported by an excellent cast of players. The talented actress, appearing opposite, with Margaret Seddon, remembered most favorably for her work in "The Inside of the Cup," seen in the role of the mother, the beautiful Shagron and Miriam Battista also appear to decided advantage.

The program also includes the laughable Mermaid comedy, "The Half-Maker," featuring Lloyd Hamilton in a beautiful scenic, "Unknown Switzerland," and the Fox News Director R. Bond Gott, conducting his famous Rialto Orchestra, also promises a treat in store for all lovers of symphony. The special overture number for the evening is "The Robin Hood."

PALACE.

"The Four Horsemen of the Apocalypse." Rex Ingram's brilliant and famous \$1,000,000 production for Metro of the noted novel of the same name by V. Blasco Ibanez, the celebrated Spanish novelist, which has been one of the outstanding screen sensations of the past week at Loew's Palace Theater, will be offered at that playhouse for four days longer, beginning this afternoon at 3 o'clock. The cast is headed by Rudolph Valentino, who is playing the role of the leader of the four horsemen.

"The Four Horsemen" is reckoned by critics everywhere as the supreme novelistic and cinematographic expression of the great war. In this moving picture, the director has depicted against the background of the great struggle a moving panorama of human passion and struggle, tinged with the indelible hue of romance that commands the production and the story to every class of the populace. Its picturization marked the first great dramatic achievement of Rudolph Valentino, now a star, while it raised Rex Ingram, its producer, to the ranks of the screen immortals.

A noteworthy feature of the presentation of "The Four Horsemen" at Loew's Palace is the musical embellishment that is given the picturized version by the Palace Symphony Orchestra, under the direction of Mr. Thomas Joseph Gannon, who it will be recalled, directed the augmented orchestra at Loew's during the premiere of this noted feature at the Palace on a recent evening.

On next Thursday morning at 10:30 o'clock Loew's Palace will present for three days only, "Love's Boomerang," a new Paramount production, which is the story of a man who is driven to crime by a woman. The picture is the work of the great director, Rex Ingram, and is produced by the same man who produced "The Four Horsemen."

Next Week's Shows.

NATIONAL—Geo. M. Cohan's Comedians in "The O'Brien Girl," book by Otto Harbach, lyrics and music by Frank Mandel and Lou Hirsch, staging by Julian Mitchell. In the cast are Frank Otto, Helen Mann, Oscar Figman, Edna Whittier, Sherman Wade, Marion Saki and Kay Carleton.

POLY—Main Street. The Harvey O'Higgins-Harriet Ford stage version of Sinclair Lewis' novel, with Alma Tall and Mr. Kay Morris featured in the cast.

M. F. KEITH'S—Florence Reed, Margaret Young, the Great Leon and company, and Rice and Werner.

COMEDY—"Yes, My Dear!" presenting Nat Chick, Haines; the Leightons in "Bluing the Whites," Archer and Belford in "The New Janitor"; Adelaide and Dwyer; Van and Emerson; the Coter Kids; Herbert Rawlinson in "The Scrapper"; Monte Banks in "Be Careful."

STRAND—Ashley and Dorsey in a vaudeville specialty; Ben and Herr, athletes; Charlotte Worth in songs; Frank Cornell in "Flivvering"; Iona Kingsbury in "Dances de Luxe"; Pauline Frederick in her latest film, "The Love of Jade."

GAYETY—The "Bowery Burlesques" with Billy Foster, Dolly Sweet, Margaret White, Justine Gray, Russell Hill, Marty Semon and Finner and Mack.

PALACE—Wallace Reid in "The World Champion," based on the famous George M. Cohan stage success, "The Champion," depicted by a large cast of stars.

RIALTO—"Find the Woman," depicted by a large cast of stars.

CRANDALL'S.

"Cameron of the Royal Mounted." "Cameron of the Royal Mounted," Hodgkinson's superb dramatization of the story of the same name, by Ralph Connor, author of "The Sky Pilot," and many other fascinating stories of the great Northwest, will be the chief feature of the bill arranged for presentation the first three days of this week, beginning

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Twin Horses Play Twin Role in Film

This might be a fish story, but it isn't. Human triplets have been used in pictures. Also male and female horses have been used in pictures. But twin horses—they are indeed a rarity even in the films, where the use of kindred blood has always been a popular field for the construction of dramatic plots.

And so it is that twin horses play an important part in "Fool's Paradise," a new picture co-starring Bebe Daniels and Jack Holt. Twin horses, however, are a real rarity in the animal world—and their appearance as picture material is correspondingly interesting.

Where human twins occur in a ratio of about 1 to 100 and triplets 1 to 5,000—the ratio of twin horses is over 1 to 100,000. Many horsemen live their whole lives without seeing a single pair—so rare is the occurrence.

CELL IN "PRISON" COLLAPSED UNDER ACTOR'S ASSAULT

A prison cell setting in "Boomerang Bill," a Paramount picture featuring Lionel Barrymore, which opens a week's engagement at Moore's Rialto Theater, beginning today, had to be rebuilt and strengthened before Mr. Barrymore could do what he considered justice to one of the most dramatic moments in the picture.

DeMille Uses Menagerie In Filming New Picture

Savage Crocodiles, Cobras and Python Add Spice to the Business of Acting At Hollywood.

With a dog, monkeys, peacocks, crocodiles, canary birds, horses and a lamb included in the cast, it is probable that Cecil B. DeMille's Paramount picture, "Fool's Paradise," has set a new record in the number and variety of wild and domestic animals used in making a motion picture.

In a setting that changes from an oil-boom town on the Mexican border to Oriental temple scenes in Siam, and back again, the man who staged the yacht wreck in "Male and Female," the tunnel cave-in in "Something to Think About" and the Cinderella vision in "Forbidden Fruit," unquestionably was called on to handle a pretty large order for a mere movie designed to be shown in two hours at most.

Some of the animals were, of course, very easy to get and "direct" in their "acting." But others, especially the crocodiles, provided many interesting and thrilling moments for the production manager. A special wire-inclosed truck had to be built for their transportation, and on their arrival at the studio, unusual provisions had to be made for their feeding.

For these, were really vicious beasts. Conrad Nagel and John Davidson, who climbed down into the crocodile pit, can testify that they were in danger enough, without that brought about by the anger of hunger pains.

One hundred pounds of raw meat was thrown to the animals daily, and the only means much to me, as they were not at all helpful about its consumption. "Angelina" was the queen of the group of eighteen reptiles. She is the largest in the United States, is eleven feet long, weighs 225 pounds and is approximately 350 years old.

INGRAM RECEIVES DEGREE FROM YALE FOR HIS ARTISTRY

For his artistic achievement in translating "The Four Horsemen of the Apocalypse" into motion pictures for Metro, Yale University has conferred upon Rex Ingram, motion picture director, the degree of Bachelor of Fine Arts. This is the first official recognition of the screen as an art by any university or college has ever given.

Mr. Ingram formerly was a student at Yale, matriculated in the class of 1914. He was a pupil of and later assisted by Lee O. Lawrence, head of the School of Fine Arts there, and since has attributed much of his success in making photoplays to his study of sculpture under Mr. Lawrence.

FAMOUS PLAYERS APPEAR IN CAST OF CRANDALL FILM

Many noted stars of the screen and stage were enrolled in the filming of "Cameron of the Royal Mounted" under the able direction of Henry MacRae, the entire picture, which comes to Crandall's Theater today, being photographed in the foothills and mountains of the Canadian Rockies, thus emphasizing the truth in pictures.

Mme. Duse, Noted Actress, Plans New American Tour

Italian Genius, Here in 1893 and 1900, Cables Yvette Guilbert of Her Intention To Make Third Trip.

The announcement that Eleonora Duse, Italy's greatest living actress, is planning to pay a visit to America next season comes almost simultaneously with the announcement that Yvette Guilbert, the French singer, is planning to make her first American tour. Mme. Duse's coming, Yvette Guilbert has been obliged temporarily to abandon her visit to Paris and will remain in New York to make another production of the miracle play, "The Miracle of Saint Anne," which she will appear in the part of Dame Renaud.

Mme. Duse's unexpected ambition to return again to the scene of her greatest artistic successes twenty-five years ago was first expressed in a cable which she sent to Mme. Guilbert three weeks ago. The latter's husband, Max Schiller, had been the director of her two preceding American tours and she asked that he make the arrangements for her next coming. The request came only a few days before his intended departure to Paris with Mme. Guilbert, who was to appear there and in London in "Gibbous." So the sailing dates were cancelled, and while Mr. Schiller is arranging Mme. Duse's tour, Mme. Guilbert will prepare a new production of the interesting old miracle play.

In "Gibbous" Mme. Guilbert will have the support of a professional company—not her pupils as when the director of her two preceding American tours and she asked that he make the arrangements for her next coming. The request came only a few days before his intended departure to Paris with Mme. Guilbert, who was to appear there and in London in "Gibbous." So the sailing dates were cancelled, and while Mr. Schiller is arranging Mme. Duse's tour, Mme. Guilbert will prepare a new production of the interesting old miracle play.

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Too Much Stage Profanity, Declares Young Producer

Guthrie McClintic, of "Dover Road" Fame, Thinks More Forceful Words Are Frequently Sacrificed by Actors.

One of the things Guthrie McClintic, the 25-year-old producer of "The Dover Road," which is scoring a pronounced success in New York, has observed in his brief career as a director and play producer is that there is far too much profanity on the stage. Saying at the same time that censorship isn't the remedy for it, he believes the terms, "Oh, God!" "My God!" and "Good God!" are repeated so often in plays where there is really no need for such terms that theatergoers resent it and find it actually offensive.

"It's simply a matter of good taste," Mr. McClintic says, "and will die away with the new fastidious 'stage gambler.' The 'stage gambler,' he says, is the one who pretends to be a director and producer who says in his office downtown producing plays, not knowing, as a matter of fact, what his play was about, but left the actual staging and acting to the players themselves, or to directors of little skill."

"A person does not have to be especially pious to resent such expressions," he says. "Often they are used when other terms or means of expression are not at hand. We have a certain type of actor, now also fast fading, who can only express himself in this way. Don't, however, mistake anything I say for a criticism of this line of acting. I abhor the thought of such a thing. The simple exercise of good taste by authors and actors would eliminate it."

Mr. McClintic is one of the youngest successful producers in New York at this time. He has learned what he knows about theatercraft from an eight-year association with Winthrop Ames. Added to this is a brief excursion into stock producing and directing in Detroit. He acted as bit there, too, just to round out matters.

"If I got anything out of my stock work, and I have to reply: Yes, I got a mighty good girl out of it. You see, I first met, fell in love and married Katherine Ames while I was working with a stock company in Detroit two years ago."